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A SUGGESTED PROGRAM OF MUSIC IN THE DUNBAR
JUNIOR-SENIOR HIGH SCHOOL,
LUBBOCK, TEXAS



LINCOLN

1955

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DIVISION OF GRADUATE STUDY

PRAIRIE VIEW AGRICULTURAL AND MECHANICAL COLLEGE

FINAL EXAMINATION

ROSE M. LINCOLN

For the Degree of

MASTER OF ARTS

Music

Tuesday, August 9, 1955 3:00 P.M. Studio

COMMITTEE IN CHARGE:

R. Von Charlton Chairman and

Ella W. Cullins Professor of Music

T. Lloyd Hines Visiting Professor of Music

Lillian T. Orme Visiting Professor of Education

J. D. Singletary Professor of Education

BRIEF OF THESIS

A SUGGESTED PROGRAM OF MUSIC IN THE DUNBAR JUNIOR-SENIOR HIGH SCHOOL, LUBBOCK, TEXAS

Statement of Problem: Pre-supposed training of music fundamentals by each music text is lacking in the junior high school in this situation.

There is a definite need for an organized program of music for grades seven, eight and nine in this school.

The music periods need more allotted time to be profitable and meet the needs of the child.

Purpose: The aim of this study is to give a suggested outline for a program of music which will meet the needs of the boys and girls of the Dunbar Junior-High School of Lubbock, Texas, and can be used by the writer or other persons who teach music to the junior high students in this school.

Summary: A more successful program of music is accomplished through well-planned and practical approaches that meet the needs of the students in their particular situations, considering their previous music training. The music program should be functional and follow a sequence guided by established standards modified by the childrens' interests, abilities, experiences, and needs without sacrificing quality of music fundamentals

LIST OF GRADUATE COURSES

Major Field: Music

- Mus 673 Solfeggio
- Mus 693 Analysis of Form
- Mus 753 Teaching of Vocal and Instrumental Music in Elementary School
- Mus 763 Advanced Orchestration
- Mus 873 Teaching Vocal Music in the High School
- Mus 943 Band Formation
- Mus 973 Seminar in Music Education

Minor Field: Elementary Education

- Ed 783 Modern Practices in Elementary Education
- Ed 793 Diagnosis and Remedial Treatment of Elementary School Subjects
- Sup 643 Elementary School Supervision

A SUGGESTED PROGRAM OF MUSIC IN THE DUNBAR
JUNIOR-SENIOR HIGH SCHOOL, LUBBOCK, TEXAS

By

Rose Marie Davis Lincoln

A Thesis Submitted In Partial Fulfillment
of the Requirements for the Degree of

Master of Arts

In The

Graduate Division

of

Prairie View Agricultural and Mechanical College
Prairie View, Texas

August, 1955

Acknowledgment

The writer wishes to express her deep appreciation to Dr. R. VonCharlton and Mr. T.L. Hines for their guidance in the preparation of this thesis.

The writer also wishes to express her gratefulness to Mr. J.B. Jones who gave much assistance and guidance.

Dedication

The writer wishes to dedicate this thesis to her dear mother and dad, who sacrificed so much for her to have an education.

To her dear husband and two daughters, she says, "Thanks a million for your inspiration and encouragement," and dedicates this work.

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INTRODUCTION

The aim of this thesis is to give a suggested outline for a program of music for the junior-high department of music of the Dunbar Junior-Senior High School, Lubbock, Texas, that can be used by the writer and other persons who teach music fundamentals to the junior-high students in this school.

In the preparation of this thesis, there are two limitations. First, this thesis deals only with music fundamentals to be taught in the seventh, eighth, and ninth grades. Second, it deals with units of instruction developed to meet the needs of the students in the Dunbar Junior-High School, and the units are planned for one semester with only one unit for each grade developed in detail to be used as a model for developing other units for each grade. The classes are designed to last sixty minutes, meeting twice a week.

The information for this thesis was secured from materials and information in the W.R.Banks Library, a music questionnaire, a tentative course of study for music for the Lubbock Public Junior-High Schools, Periodicals and books.

Music fundamentals in the seventh, eighth and ninth grades are designed to enrich and broaden the knowledge of the students in the field of music as a whole through a program of wholesome activity and enable

them to choose and develop in later grades the phase of music in which they are most talented or interested. The units of study for each grade have been developed to meet the needs of students who enroll in choir and band without any knowledge of music fundamentals or very little knowledge as has been the situation in this school. The units are not treating separately one part of music form, history, or music literature, but with the correlation of these parts in a way that the students will gain the true meaning of music through listening, creative expression and participation.

General Music¹ (Music 1, Orientation) is designed to give the students a basic knowledge of music in general. The work of the course is divided into five parts. They are:

1. Theory and Harmony
2. History of Music
3. Musical Form
4. Vocal or Instrumental Music
5. Musical Literature

¹
"The Teaching of Music in Texas Public Schools"
(Bulletin No. 492, Department of Education, 1950,
Austin, Texas), Pp. 19-20. (A new one can be secured
through Texas Education Agency, Consultant in
Music Education Division of Curriculum Development),
Austin, Texas.

According to the State Superintendent of Public Instruction, Raleigh, North Carolina:

Opportunities to grow musically should be offered through definite courses giving a broad view of many phases of music study and various types of musical activities, both choral and instrumental. It is hoped that in this way each student will find the sort of musical activity that gives him the greatest satisfaction.²

The future of music lies in the field of general education. Everything which tends to exclude it from that field is detriment. The growing responsibility of the junior high school and secondary school is required to assume calls for the relinquishing of all attempts to promote subjects, and demands an unselfish devotion to the needs of the pupil.

Dunbar Junior-High School has an average of from five to six hundred students each year which justifies the need for a well rounded music program.

The writer feels that it will be necessary to begin with the simplest forms of music, beginning with the seventh grade, because the fundamentals of music are not very well stressed in the elementary schools. However, this situation is slowly improving. As the

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A Suggested Twelve Year Program for the North Carolina Public Schools, (Issued by the State Superintendent of Public Instruction, Raleigh, North Carolina, 1942, p. 238.)

situation improves in the elementary schools, the average students' ability in high school music will be intensified and advanced. Music in general being comparatively new in this school will require a great deal of extra time and effort on the part of the music instructors until the program has been fully developed and functions as planned and organized.

Method

The suggestion of this program is based upon the actual observations and experiences of the writer who has worked in the music department of Dunbar High School four years, the suggested course of study of music as outlined by the white Lubbock Music Committee for Junior-Senior High Schools of Lubbock, Texas, and other suggested methods and programs from books. The writer has done extensive research in assisting and directing the preparation of the music program, initiating many of the ideas on the basis of sound philosophy in music education and the situation involved.

A music questionnaire was also used with seventh, eighth and ninth grade students for information to set up this program.

Music Background of Students

Harry Robert Wilson states:

The content of any curriculum should evolve from the needs and interests of the students it is designated to serve. The starting point is the student. An understanding of his physical, mental and emotional qualities is a prerequisite to selection and organization of subject matter.³

From experiences and observations, the writer has found the above statement to be true. In order to substantiate the statement in the writer's present situation, she requested thirty students from the seventh, eighth and ninth grades to fill out questionnaires. The results were so much alike that the writer recorded the information from that of the seventh grade as being typical of all groups at Dunbar Junior High School and the program will be as helpful for other grades that are to follow.

Table I

<u>MUSIC EXPERIENCES</u>	<u>Grade</u>	<u>Yes</u>	<u>No</u>
Have studied music before	7th	3	27
Would study music if given an opportunity	7th	26	4
Can you play an instrument?	7th	2	28
Can you read musical notes?	7th	3	27
Can you count beats in music?	7th	2	28

3

Harry Wilson, Music In The High School, New York: Silver Burdett and Company, 1941, p.23.

Common problems of teaching the fundamentals of music are treated in books by numerous authorities. But, the writer will attack the unusual problems, peculiar only to our school, and therefore seldom mentioned by numerous sources. Our problems are: Firstly, organized music for all grades, which is a long established tradition in American Educational Systems, generally speaking, but somehow, in our schools our conceptions differ. Many of our educators think we can start at the top and ignore the roots; in contrast, other educators know that planting the seed and cultivating the musical soil of the young are essential for later superior musical achievement in high school which grows from such roots.

Secondly, when a small amount of time is set aside for teaching fundamentals of music, students are always placed in a most impossible situation of combination of all ages and the teacher is expected to take them thus, or forget the whole idea.

Thirdly, the states' free adopted music texts are sent to the schools for each grade in spite of the fact that the teacher has students who can use texts of their grade level because pre-supposed by each music text is lacking.

Fourthly, most of the children need primarily fundamentals, because of previous pre-supposed training

which is lacking and needed before anything else could be attempted with results.

The writer therefore suggests a model organization of music in the Dunbar School to follow one plan of music twice a week for each separate grade in the junior-high school, based upon the suggested course by John Beatt.⁴

The writer further suggests that the music instruction be: (1) functional, so that musical experiences take course. (2) That music activities are not left to the whims or desires of any individual teacher, but must follow a sequence guided by established standards modified by the childrens' interests, abilities, experiences and needs without sacrificing quality or fundamental principles. (3) That the purposes of music instruction in our schools, guide and stimulate childrens' growth in ability to recognize and select good music for performance.

The writer suggests that the music instruction program import knowledge and develop a reasonable degree of skill in reading the notation of the songs they sing, laying a foundation for finer ability and skills in upper grades in high school. The writer feels that this work justifies itself because of its socializing force, art value and means of worthy leisure time employment.

The Teacher

The success of a unit of work in music depends not only upon the proper instruction of the subject matter, but also upon the teachers' personality, interest in her work and musicianship.

To be a competent teacher of music, one must be a genuine lover of music. With a thorough understanding of each pupil under her supervision as to intelligence level and the type of general music environment, she can tell immediately the steps that must be taken to have the students learn to appreciate to some extent, all types of music.

A music teacher must be capable of selecting, adopting and revising musical material for specific situations. Often a little change will create more interest on the part of the students.

Weigand⁵ states:

"Learning and musical growth will progress rapidly if the teacher knows the classes' interests and maturation levels, and choose material descriptately".

The teacher should be concerned enough about the children she is teaching to take steps in finding

⁵ J.J. Weigand., "Preparation for Junior High School Music Class", Music Education Journal, (September, October, 1950), p.32.

their interests, abilities and their general music environments.

John Beatt⁶ states:

"The qualifications of a teacher of music include general academic training, professional training, musical training, performing ability along at least one line, scientific knowledge of adolescence, tact in dealing with co-workers, an agreeable disposition, much imagination, common sense, robust health and willingness to work".

Music Education

To know the elements of music and the essentials of fundamentals, constitutes the background for further is deeply concerned. It would be impossible for vocal and instrumental groups to have a substantial foundation without these elements.

The following general and specific objectives and aims are those that are prescribed by the Music Committee⁷ of the Lubbock Public Schools in which the writer has centered her thesis.

General Objectives:

To develop lasting love for the best in music through the development of an ever increasing delight in singing and playing and through an intelligent appreciation of good music.

⁶ John W. Beatt., Music in the Junior High School. Boston: Silver Burdett and Company. 1947, p.93.

⁷ Music Committee, A Tentative Course of Study for Music, Lubbock, Texas, Lubbock Junior High School Music Committee, 1951, p.3.

To develop the ability to enjoy singing and playing well at least thirty ballads, hymns and folksongs, some of which shall be memorized.

To develop a greater degree of skill and knowledge of all essential facts of theory sufficient to enable most of the students give a correct explanation of notation and marks of interpretation included in the music studied during the year.

To develop the ability to decide for themselves the manner in which a song should be sung and played in order that the mood of both words and music be adequately expressed.

To develop appreciation power through varied experiences in listening to music and in singing.

Specific Objectives:

The specific and main objectives of the junior and senior high school is to introduce the student to art that will enable him to live a richer and fuller life, being more appreciative of the finer things of life, and at the same time, provide an outlet for leisure time activities, emotions, and individual creative ability.

Music Contributes to the General Aims of Education

In an experiment as new as the junior high school the administrator often very properly insists that music

teachers and other specialists shall recognize the relative importance of their special subjects and shall show actual proofs of the worth of these subjects and shall work as a basis for time allotments and relative emphasis.

The aims of education have been variously presented. The statements most frequently quoted were formulated by the commission on the reorganization of Secondary Education.⁸ They are:

1. Health
2. Command of Fundamental Processes
3. Worthy Home Membership
4. Vocation
5. Citizenship
6. Worthy use of Leisure
7. Ethical Character

The teacher can give the following musical contributions as a partial answer to the question of justification of music becoming a required subject in the junior high school. They are:

Health. Correct posture and rhythmical deep breathing certainly contribute to health and are directly cultivated through singing. If therapeutic value can be demonstrated through music as a value in the treatment of a disordered

nervous system, how infinitely more beneficial it must be for healthy persons who are living under normal conditions.

Command of Fundamental Processes. Any kind of learning which results in rapidity and accuracy of thought and the development of a specialized skill will increase one's ability to carry on the every day activities of life. If we accept this premise, the study of music must be included among those subjects whose mastery leads toward greater efficiency in living. Because the performance of music involves to an exceptional degree the combination of mental and muscular control and coordination the subject should receive adequate recognition.

Vocation. Music is a profitable vocation and the demand for teachers of music and for professional musicians is increasing every year.

Citizenship. The ideals on which good citizenship is founded—love of country, pride in its achievements, knowledge of its history, dedication to its improvement, hope for its future, and a neighborly regard for the people of other lands—may every one be expressed through music. No gathering can effectively express these ideals without music.

Worthy Use of Leisure. That community which develops those with capacity to perform and which sponsors a type of education so that all may become intelligent

listeners to good music has gone far toward solving the leisure time problem.

Ethical Character. Group musical performance demands the merging of individual effort with that of others. Moreover, music undoubtedly plays a part in character building. The individual who develops a sound character will be likely to conduct himself properly as a member of society.

Worthy Home Membership. In furthering worthy home membership music stands high in the list of studies. Indeed, its importance in contributing to home life has long been recognized. Whether the family participates in group musical activity, enjoys the playing or singing of one of its members, or listens to the phonograph, the result is invariably a happier and more attractive home circle.

Definitions

The junior high school is that portion of the public school system above the sixth elementary grade, including usually the seventh, eighth, and ninth grades. It is essentially an exploratory, try-out, and information school.

Music is the science or art of pleasing, expressive or intelligible combination of tones; the art of making such combinations or the art of inventing or writing or rendering such compositions.

Diction is the art or manner of vocal expression.

Form in Music is the structure, design or plan of music.

Harmony in music is the fitting together of various parts into an agreeable unit. When we put two tones together and they sound well, we call it harmony.

Key-signature is the number of sharps or flats found grouped on the left of each staff.

The note is a character expressing relative time duration.

Time-signature is the fraction found at the beginning of the staff on the left. It tells the number of counts in a measure and indicates what note is the one count note.

Fundamental means of or pertaining to the foundation, basis, essential or basal.

Folk-music expresses sentiment that is typical of the community in which it originated.

Anthem. The term is usually applied to religious texts set to music, to be sung by a choir as part of a Protestant church service. There are also anthems of rejoicing and national anthems. The form of the anthem is somewhat the same as that of the motet, but modern practice permits many variations.

Hymn. A religious poem set to music. The bards of ancient Greece sang and played hymns (also known as odes)

to their deities. The hymn as we know it today is designed for choir and congregational singing in connection with Christian worship.

Symphony is an enlarged form of the sonata, written for orchestra. It originally consisted of three movements, but later a fourth movement was added. The movements of the modern symphony usually, but not always, consist of the following: First movement-Allegro, often preceded by a slow introduction, and usually in sonata form. Second movement-Adante, containing thematic material expressing lofty sentiment. Third movement-A Scherzo, suggesting playfulness or humor. Last movement-a fast tempo, such as Allegro, or Allegro Vivace.

Spirituals constitute a type of American folk music, having originated among the negroes during the period of slavery in the south. They reflect the religious fervor which prevailed on plantations and at camp meetings.

Sonata is an elaborate composition in three or four movements, written for a solo instrument, such as the violin, piano, or cello. It originated from the older suite. Sonatas for the chamber-music groups are called trios, quartets, quintets and so forth.

Scale is derived from the Latin word scala, meaning ladder or stairway.

The Mode of a scale depends upon the arrangement of the whole-steps and half-steps within the limits of an octave. There are two methods of modes of arranging the tones of the diatonic scale: the major mode and the minor mode.

Rhythm is measured movement.

Interval is the difference between two tones measured by the number of steps between the notes representing the tones on the staff.

A chord is a combination of three or more tones having certain recognized pitch relations with each other. Simple chords are made up of the tones of a diatonic major or minor scale.

Cadence is a slight pause or interruption in a musical sentence.

The rest is a character which indicates a rhythmic silence of a certain duration.

A Sharp is a symbol which is used to raise the pitch indicated by a note one half-step. The intervals between white keys on the piano keyboard, with the exception of B-C and E-F, are whole steps and are separated by black keys which indicate the half step between.

A flat is a symbol used to lower the pitch of a note one half-step. On the keyboard, therefore, the

pitch indicated by a note may be lowered a half-step by playing the key immediately to the left of the key which corresponds to the letter name.

A natural is a symbol used to cancel the effect of a sharp or flat which has occurred previously. A natural therefore, has the power to either raise or lower a note, as the case may be.

exploratory. Accompanying each one of the units, fundamentals should be worked in, given incidentally, but at every opportunity, with emphasis on note reading, key-signatures, time-signatures, rhythmic patterns and other fundamentals.

The writer would like to suggest the following units to be motivated and covered on the intellectual level of students as outlined by the music committee⁹ as a tentative course of study for music. The following is suggested:

Specific Objectives

1. To gain the interest in Texas Music other than cowboy music.
2. To become acquainted with the works of Texas

⁹ Music Committee, A Tentative Course of Study for Music, Lubbock, Texas, Lubbock Junior-Senior High Schools, 1931, p.3

SEVENTH GRADE MUSIC

In the seventh grade, singing is the chief activity. The children should be allowed to sing a great deal just for the pleasure of singing. There can still be some unison singing, but the feeling for harmony should be further developed at this time too.

The course for seventh graders is somewhat exploratory. Accompanying each one of the units , fundamentals should be worked in, given incidently, but at every opportunity, with emphasis on note reading, key-signatures, time-signatures, rhythmic patterns and other fundamentals.

The writer would like to suggest the following units to be motivated and covered on the intellectual level of students as outlined by the music committee⁹ as a tentative course of study for music. The following is suggested:

Unit I, Texas Music

Specific Objectives:

1. To gain the interest in Texas Music other than cowboy music.
2. To become acquainted with the works of Texas

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Music Committee, A Tentative Course of Study for Music, Lubbock, Texas, Lubbock Junior-Senior High Schools, 1951, p.6

musicians.

3. To learn to appreciate the true value of the cowboy songs and to sing them well.
4. To see the assimilation of folk-songs from other countries.
5. To review notes on both clefs with emphasis on bass clef for boys with changing voices.
6. To review key-signatures.
7. To study voice types as voices are tested for singing.

Materials:

Musicians are studied thoroughly in the way of material. Some of the musicians who contribute to this unit of study are David Guin, Ira Allison, May Peterson and Oscar Fox.

References:

Along with the teaching of this unit of study comes references which works well with the textbooks.

Approaches:

1. Discussion of why we should be proud of Texas achievements.
2. Discussion of historical background and events.
3. Texas Music heard in movies.
4. Listen to records of Texas Music.

Suggested Activities:

1. Let students set short cowboy poems to music.
2. Student reports of Texas Musicians.
3. Making booklets of material on Texas and keeping it in the library for future reference.

This unit as an introductory unit for seventh grade might well be combined with a study of spirituals, patriotic and national songs, using the best loved of each for memory songs.

Unit II, From Simple Things to SymphoniesSpecific Objectives:

1. To become interested in listening to the best symphony orchestras on the radio.
2. To learn the instruments of the various choirs and to recognize them by tone.
3. To learn something of the history and development of instruments and instrumental music.
4. To learn something of the form of the symphony and to listen for themes.

Approaches:

1. The discussion of symphony orchestras heard on radio and in movies.

2. Discussion and demonstration of differences between orchestras and bands and between symphony and swing orchestras.
3. Review.

Suggested Activities:

1. Reports on origin of music and on modern symphonies and their conductors.
2. Talented students make charts of instruments in early stages, and showing the beginning of music notation as well as seating arrangements of the orchestra.
3. Demonstrating instruments in class.
4. Making booklets, collecting pictures and clippings, and poster making.

Unit III, Three Periods in Music History

Specific Objectives:

1. To learn the main composers of the classical, romantic and modern periods in music with emphasis on American Composers in the last period.
2. To learn songs by these composers and to learn to appreciate the beauty of classical music.

Approaches:

1. Discussion of composers already known.

2. Piano numbers from class members by outstanding composers.

3. Stories of composers.

Suggested Activities:

1. Listening to recordings of good music, various types and from different periods.
2. Have students select one of their favorite composers among the different periods, and make brief report on the composer, his nationality and contributions.
3. Singing songs and motives.
4. Let students who play the piano, or other instrument, play selections by different composers.

Unit IV, Negro Music In America

Specific Objectives:

1. To learn some of the customs of the Negro during slavery.
2. To gain a repertoire of southern songs just for pleasure.
3. To gain appreciation of Negro Spirituals.

Approaches:

1. Historical background
2. Pictures and Phonograph records
3. Moving Pictures

Suggested Activities:

1. Singing and selection of favorite southern songs just for pleasure.
2. Discussion of Negro Spirituals, work songs and art songs.
3. Harmonizing on Negro Spirituals and some of the unison songs.

Unit V, The American and His Music

Specific Objectives:

1. To gain a general idea of the characteristics of indian music, their instruments and types of songs (war, lullabies, love calls, dances, and joy or worship) and rhythms.
2. To understand the use of indian music in art songs of some modern composers who developed indian themes such as Skilton, Mac Dowell, Cadmen and others.

Suggested Activities:

1. Singing indian themes and songs.
2. Committee work of selecting and finding indian songs and pictures for bulletin board or booklets.
3. Making tom-toms and other indian instruments.
4. Give a program, using indian instruments, dances, stories and songs.

Unit VI, Christmas Music

Specific Objectives

1. To learn and review the best Christmas Music and sing it for pleasure.
2. To become acquainted with the composers of the first christmas music with emphasis on the outstanding composers.
3. To understand the difference between christmas carols and christmas hymns.
4. To study christmas customs in various lands through a study of their music.

Suggested Activities

1. Caroling in the halls.
2. Singing carols over the public address system at the beginning or ending of class once a day.
3. Preparing and participating in class programs with individuals and groups taking part.
4. Setting short christmas poems to music.
5. Correlating the work of this unit with that being done by the seventh grade reading class.

Unit VII, Review Unit

This should be a general review of the song material used together and throughout the semester. Let the students sing songs learned for pleasure. Review the fundamentals.

Unit IV

Negro Music in America

The following lesson on Negro music may serve as a model for other types of lessons:

A. Introduction:

This unit is planned for the purpose of acquainting the students with some of our outstanding Negro Musicians in America and their contributions. It will also deal with music fundamentals and give the student singing experiences.

B. Materials:

1. Student

- a. Tablets for music writing
- b. Notebooks
- c. Scissors and paste
- d. Pencils, ink, ink pen
- e. A Music Workbook for Classes in Music Fundamentals, Carr-Paul A. Schmitt Music Company, Minneapolis.
(This workbook accompanies the text suggested below)
- f. Singing in Harmony, Ginn and Company, Dallas, Texas.

2. Teacher

- a. Staff liner
- b. Musical games
- c. Phonograph record-player
- d. Phonograph records.
- e. Keys to Teaching Elementary Music, Thompson, Norfholm, p.162-167.
- f. Introduction to Musical Knowledge, Jones and Barnard.

3. Records (To be ordered from Texas Technical College)

- a. Were You There? V1966
- b. Every Time I Feel The Spirit V 2032
- c. Swing Low Sweet Chariot V 2168
- d. Deep River V 2032

4. Films (These can be ordered through the school office)

- a. Kentucky Jubilee Singers
- b. Selected Negro Spirituals
- c. Negro Work Songs

5. Activities and procedures:

1. Let the students review their knowledge of Negro Musicians by way of discussion in class.
2. Use records as needed in discussing the contributions.
3. Tell something interesting about the composer before playing the record.
4. For convenience of the group and as a means of saving time, let the committees work on reports, collections of material for bulletin-boards, and reporting on current events.
5. Be certain that the students know the meaning of terminology used. Have a brief sketch of the composers studied and a background for the musical

compositions clear in the students' minds.

7. Test all voices.

c. Anticipated Outcomes:

1. Students have an understanding of the Negro in his contributions to music.
2. An appreciation of many Negro Spirituals and knowledge of how they came to be written.
3. A general appreciation of good music.
4. Choir experience more meaningful.

d. Evaluation

1. Test
2. Notebooks
3. Responses to singing
4. Response to activities
5. Semester test

e. Detailed Methods of Procedure

Time

15 minutes

(The roll is called)

Teacher: Students, how many outstanding Negroes can you name and give us their occupations?

40 minutes

Reply: Student 1st explains what she knows about outstanding Negroes.

A Sample Lesson Plan
Negro Music in America
(Detailed)

28

A. Introduction

This daily lesson plan is the sample of what can be done in sixty minutes, introducing specific Negro Musicians and also including learning experiences.

B. Materials

1. Students

- a. Notebooks
- b. Notebooks
- c. Pencil

2. Teacher

- a. Staff liner
- b. Blackboard
- c. Piano
- d. Record Player and records

C. Detailed Methods of Procedure

Time

15 minutes

(The roll is called)

Teacher. Students, how many outstanding Negroes can you name and give us their occupations?

40 minutes

Reply. (Student 'C' explains what she knows about outstanding Negroes.

Teacher. You did an excellent job of explaining that. We shall now list all of the types of Negro songs we know. (Be sure students are familiar with all terms used).

Teacher (continues) Do you know any work songs? art songs? or spirituals? (Teacher takes time to explain each to students)

Teacher. (Suppose we stand students and all say 'heh'. (Let the group repeat several times inhaling and several times exhaling) Students may be seated now.

Teacher. Negroes of the South were deeply religious. Teacher continues. (Student 'A' has placed "Nobody Knows the Trouble I've Seen" on the board) What is the key signature of the song on the board?

Reply. "It is in the key of C Major."

Teacher. Correct. How many of you like to sing Spirituals? Good. Suppose we all sing the one on the board? That was fine. You sang beautifully. What feelings did you have? (While you sang?)

Reply. (Student 'C') "I felt sad."

Teacher. Allows other students to express themselves, ask and answer questions.

Teacher. Then you are saying the song makes you feel sad and you feel like crying? (Discuss moods with class further)

5 minutes

The Assignment. List the other Negro Spirituals or work songs you know and tell what feelings you get when someone sings or plays them. (Discuss as many Negro songs as time will permit)

EIGHTH GRADE MUSIC

The units planned for this unit of work and grade level provide for listening, song singing and fundamental of music.

The objectives which follow will be realized through the development of units listed for the grade.

General Objectives:

To develop a lasting love for the best in music through the development of an ever increasing delight in singing and through an intelligent appreciation of good music.

To develop the ability to use the voice properly so that the tones are produced without strain.

To attain further marked skill in the sight singing of unison and part songs.

To develop the ability to enjoy singing well at least thirty ballads, hymns, and folk-songs, some of which shall be memorized.

To develop a greater degree of skill and knowledge of all essential facts of theory sufficient to enable seventy-five per cent of the students to give a correct explanation of notation and marks of interpretation containing in the music studied during the year.

To develop the ability to decide for themselves the manner in which a song should be sung in order that

the mood of both words and music be adequately expressed.

To develop the ability to recognize more advanced song forms.

To develop the ability to listen to beautiful music just for the pleasure its mood may convey.

Unit 1 The Ladder To Successful Singing

Fundamentals

1. The staff-letter names of its degrees and line and space numbers.

2. Definitions: Key, interval, half-step, whole-step, sharp, flat, double sharp, double sharp natural.

3. The scale-

a. Definitions: diatonic (major and minor) chromatic tetrachord, shown through the construction of C major scale.

b. Formation of the G major scale.

c. Major scales having sharps.

1. Build all major scales of sharps.

2. Key-signatures of all major keys of sharps.

3. Direction and location of items of notes.

d. Major scales having flats treated the same as the scales of sharps.

Singing of Union Songs

1. School songs and pep songs.

2. Familiar songs-selected.

Unit 11 Voice Types-Where Do I Start?

A Study of Voice Types

1. Soprano
 - a. Colorature
 - b. Lyric
 - c. Dramatic
2. Mezzo Soprano
3. Contralto
4. Tenor
 - a. Lyric
 - b. Dramatic
5. Baritone
 - a. Lyric
 - b. Dramatic
6. Bass
 - a. Canatante
 - b. Profundo

A study of Vocal Groups and Organizations

1. Types of voices in male chorus, female chorus and mixed chorus.
2. Vocal organizations heard on the radio.
3. Recorded music of vocal groups.

Classification and Grouping of Voices.

1. Individual testing
2. Voice blending

Song Literature

1. Singing

- a. Hymns
- b. Ballads
- c. Folk-music

2. Listening

- a. Cantata
- b. Oratorio
- c. Light Opera
- d. Grand Opera
- e. Musical Comedy

A Study of terms Needed for Song Material Selected.

- 1. Terms denoting tempo and speed.
- 2. Terms referring to power and quality.
- 3. Terms referring to form.
- 4. Terms in general.

Unit III Christmas is Coming

Singing (Much memory work)

- 1. Carols
- 2. Christmas hymns

Listening (Continued from Unit II)

- 1. Length or duration
- 2. Pitch
- Intensity

4. Quality

Unit IV How Well Can I Climb?

At this point there should be a review of the semesters work and continues singing with emphasis on fundamentals up to this time.

A term examination on fundamentals should be given (teacher made test to be standardized within the school system).

Unit V Reason and Rhythm

Meter and rhythm should be taught with care.

Meter and Rhythm

1. Measure and bars.
2. Metric signatures.
3. Notes and rests from whole to sixty-fourth.
4. The value of the dot.

Definitions

Melody, harmony, counterpoint, modulation and transposition.

Intervals

1. Number names.
2. Tone names.
3. Syllable names.

Chords

1. Major
2. Minor

Unit VI, Where Is the Rest of the Crowd? 36

There should be a continuation of studies in voice blending with emphasis on:

1. Advanced songs.
2. Use of ensembles.

When voice blending has been thoroughly studied, there should be a continuation of the listening program, including selections for special study of rhythmic patterns, followed by a continued study of terminology.

Unit VII, The Major and Minor

The construction and construction of all major scales should be demonstrated and taught by the introduction of the tonic and relative minor of all keys. Chords and cadence should be continued.

Unit VIII Sing For Fun

This unit should be a restudy and continued study of unit VI, with the teacher giving special attention to student weakness in singing.

Unit IX, Am I Ready for Choir?

1. Review of semesters work
2. Selection of voices for choir.
3. Term-examination on fundamentals (Teacher made).

If the group should be exceptionally slow, unit seven may be omitted and unit six run for ten weeks.

Voice Type and Ranges

Unit II

A. Introduction:

This unit is planned for the purpose of acquainting the students with the various voice type and ranges of the voice. It will also deal with the grouping of voices.

B. Materials

1. Students

- a. Tablets for music writing
- b. Notebook
- c. Scissors and paste
- d. pencils, ink pen
- e. A Choral Handbook, and Sing Out by Dykema.

2. Teacher

- a. Staff liner
- b. Blackboard
- c. Piano
- d. A file for keeping cumulative records of students.
- e. Keys to Teaching Elementary Music, Thompson Nordholm, p.190.
- f. Voice testing sheets for each student.

C. Films- To be ordered from the State Film Department,
Austin, Texas.

- a. "Vocal Music"
- b. "Carrie Jacob Bonds"

D. Activities and Procedures:

1. Let the children review the letter names of the treble clef and bass clef.
2. Draw the great staff on the board to permit each child to ask and answer questions about it.
3. Introduce the voice ranges by discussion and placement on the board.
4. Encourage students to determine what his or her voice range is. (Test the voices)
5. Discuss the quality of a girls' soprano, and the boys' soprano voice.
6. Have students sing octaves by syllables. (Listen for the range and quality.)
7. Encourage students to listen to programs of vocal music.
8. Play records for students to recognize various types.
9. Complete the cumulative music record of each student for future reference.

E. Anticipated Outcomes:

1. An increased knowledge of the various voice types.
2. An idea of the different ranges of voices.
3. A general appreciation of good music.

F. Evaluation

Test, Response to activities, Notebooks, and response to singing.

A Sample Lesson Plan (Detailed)

A. Introduction

This daily lesson plan is for the purpose of introducing the first lesson on voice types, their ranges, and quality.

B. Materials

1. Students

- a. Tablets for music writing
- b. Notebooks
- c. Pencil

2. Teacher

- a. Staff liner
- b. Blackboard
- c. Piano

C. Detailed Methods of Procedure:

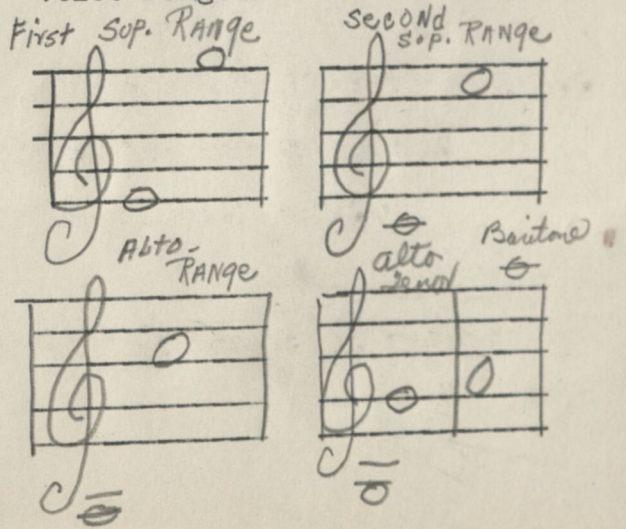
Time

15 minutes

(The roll is called)

Teacher. Has placed the following

voice ranges on the blackboard:



40 minutes

Teacher. (continues) Who remembers the letter names of the treble and bass clef?

Reply. (Student 'C', explains what she has learned in a previous lesson.)

Teacher. Your explanation is wonderful. Now, suppose we place in the voice ranges on the staff I have drawn on the board. Students the first soprano is from first line e to the g above the fifth line in the treble clef. (Teacher fills in the voice ranges and introduces the various qualities)

Students answer questions and when the five ranges are understood, the students will sing, listening for ranges and qualities of various voices.

5 minutes

The assignment. Select three of your favorite vocalists and write the range and quality of his or her voice in your music tablet.

D. Anticipated Outcomes:

1. An increased knowledge of various types.
2. A greater knowledge of voice range and voice quality.

CHAPTER IV

NINTH GRADE MUSIC

A. Introduction

According to the background of the students of Dunbar Junior-High School recorded from the music questionnaire, the following units are suggested by the writer, developed to meet the needs of the students. Each unit will require approximately six weeks, however the time element depends upon the ability and needs of the students.

The units will be listed, but it is not necessary to study them in the order in which they occur. The writer will develop unit three and give a detailed sample lesson plan for the same. Other units may be developed likewise.

B. Units:

- I. American Music and Composers
- II. The Symphony Orchestra and Band
- III. Musical Forms and Incidental Fundamentals
- IV. Famous Composers and their Contributions to
Music Literature
- V. Dance Rhythms Through the Ages

C. Objectives:

- 1. To develop the ability to sense and interpret music values.
- 2. To develop appreciation from varied experiences.

3. To develop a lasting love for the best in music through an intelligent appreciation of good music.
4. To provide more opportunity for recognition of good music.
5. To develop an understanding of the characteristics common to all folk-songs.
6. To develop a greater appreciation in the fine arts through a study of famous pictures and good literature.

Musical Forms-Unit III

A. Introduction

This unit is planned for the purpose of acquainting the students with a variety of musical forms to develop an appreciation of music in various forms. It will also deal with music fundamentals and give the students singing experiences.

B. Materials:

1. Students

- a. Notebook
- b. Tablets for music writing
- c. Scissors and paste
- d. Pencils, ink, ink pen
- e. An Introduction to Musical Knowledge, Jones, and Barnard (State Adopted Text) pp. 17-28; 63-77.
- f. A Music Workbook for Classes in Music Fundamentals, Carr-Paul A. Schmitt Music Company, Minneapolis. (This workbook accompanies the text suggested.)
- g. Music books for singing: (Suggested: Music the Universal Language; and American Music Horizons.)

2. Teacher

- a. Staff liner
- b. Musical games
- c. Movie Picture Projector
- d. A file for keeping cumulative records of students.

- e. Elementary Theory of Music, Holmberg, (State Adopted Text) pp. 109-117.
- f. Introduction to Musical Knowledge, Jones and Barnard. pp. 63-77, 17-28.
- g. Keys to Teaching Elementary Music, Thompsin, Nordholm, pp. 195-204, 232-261.

3. Records (suggested)

- a. Dixie- Emmett V 21950
- b. All Through the Night V 1558
- c. Tchaikowsky-The Nutcracker Suite

(Note: Other lists of records given in the book, Keys to Teaching Elementary Music, pp. 195-203; 266-271.)

4. Songs

- a. Seasonal
- b. Others

-(1) Those that are good representatives of binary and ternary form. Example: "All Through the Night", and "Silent Night".

(2) Select others from text for singing experiences.

Films- To be ordered from the State Film Department
Austin, Texas.

- a. "Jose Iturbi", Pianist, Reel 1, 11.
- b. "Instruments of the Orchestra"

C. Activities and Procedures

- 1. Let the students review briefly the musical form studied in the last unit,

Which was the symphony. Also sing songs with binary and ternary forms.

2. Use records as needed in discussing the forms.

3. Tell something of interest about the composer and music before playing the records.

4. For convenience of the group and as a means of saving time, let the committees, or similar committees, work on reports, collections of material for bulletin board and reporting on current events.

5. Be certain that the students know the meaning of terminology used. Have a brief sketch of the composers life and a background for the musical composition clear in the students' minds.

6. Let students create dance steps from rhythms.

7. Use the songs "Drink To Me Only With Thine Eyes", "Silent Night", and "Believe Me of All Those Endearing Young Charms" for the following purposes:

- a. Study music form.
- b. Diction in music (Drink to me Only is a very good one).
- c. Recognizing notes.
- d. Key signatures.
- e. Rhythms

8. Let the students study other songs selected for singing in the same manner. Also give the students unfamiliar songs for sight reading. Play different songs and let them identify the signature, musical form, and key signatures. Use musical games for fundamental drills that will be enjoyable rather than just question and answer periods.

9. For a creative activity, let the students select a poem and write a melody for it. Be sure the student or students understand fully the meaning of a melody and how to write one. The teacher will harmonize some of the tunes, and explain briefly the meaning of harmony.

10. Encourage the student to attend as many musical performances and concerts as possible. Also invite guest artist to the school as often as possible.

11. Show the film "Jose Iturbi", Pianist and "Instruments of the Orchestra".

12. Test all voices again.

13. Complete the cumulative music record of each student for future reference.

d. Anticipated Outcomes:

1. Students have an appreciation for musical form.
2. An increased knowledge of music fundamentals.
3. An idea of the meaning of a concert pianist.

4. A review of the study of instruments.
5. Choir experience more meaningful
6. Concert etiquettes discussed and practiced.
7. A general appreciation of good music.

e. Evaluation

1. Test to determine effectiveness of methods used.
2. Response to activities.
3. Notebooks
4. Response to singing.
5. Semester test.

A Sample Lesson Plan

(Detailed)

A. Introduction

This daily lesson plan is for the purpose of introducing to the students a definite song form and also include other learning experiences. It is now close to the Christmas season and the author has this in mind in preparing this plan. The period is sixty minutes.

b. Materials:

1. Students

- a. Notebooks
- b. Music
- c. Pencil

2. Teacher

- a. Staff liner
- b. Music
- c. Pencil
- d. Blackboard
- e. Piano and Pitch Pipe

c. Detailed Methods and Procedures:

Time

15 minutes

(The roll is called)

Teacher. Everyone stand take a good breath. We must not forget our previous study regarding breath control. Who can tell me briefly what you have learned?

Reply. (Student 'B', explain what he has learned in a previous lesson.)

Teacher: You have explained that very well. We shall now stand and go through this breathing exercise. 'ha'. (Let the group repeat several times) This time on the count of one, inhale, and on the count of two, exhale. (repeat several times). Suppose we now sing the syllables, 'do', 'mi', 'sol', 'do',.. (Sing several times) Now sing '1', '3', '5', '8'. (Sing several times)

40 minutes

Teacher. (continues) Student 'D' has placed the song, "Silent Night" on the board. (This was done after school, the evening before). What is the key signature? (It is in the key of C Major)

Reply: "It is in the key of C

Teacher: Correct. I am going to show you one chord today, the tonic chord in this song. (Places the chord on the board and explains.)

Teacher (continues) The last time we studied a song, the form was binary. The song form we will study today will be ternary form. It has two principle themes with the first theme repeated after the second. The third part is called 'A'. While you listen to the song, try to detect the three sections. (ABA).

Students answer the question and when the three sections

are understood, the students will sing the song.)

5 minutes

The assignment: Select one Christmas carol and bring in the key signature and the tonic chord. (Discuss as many carols as time will permit.)

d. Anticipated Outcomes:

1. The students learn the tonic chord of C Major.
2. They learn to sing the chord with syllables and numbers.
3. They learn a new song form.
4. An opportunity for individual and group activities.
5. The students learn how to organize and classify material.
6. The students acquire some knowledge of musical form, instruments and the fundamentals of music.
7. An approximate of concert and an interest in seeking the best program.
8. A more cultural individual.

VOCAL MUSIC

It is the aim of the writer to suggest how to protect, train and avoid exploitation of young voices as they learn correct vocal practices.

The three outstanding principles of singing are posture, voice placement and breathing.

Posture:

The teaching objectives of posture are:

1. To secure good sitting and standing posture as a natural part of the student and not an effort. (Spine tall, body erect, feet comfortably apart, relaxed chin, hips back in chair, back away from chair, and hands held lightly in front of you.

2. To avoid any stiffness, unnaturalness or awkwardness which may take away from self-possession, poise and assurance.

3. To promote correct physical habits which are conducive to good tone production.

4. To obtain poise, alertness, coordination and relaxation while singing.

Posture is essential to good singing because it causes our physical make up to be comfortable.

Voice Placement

The objectives for voice placement are:

1. To develop placement of tone by merely thinking

of the desired tone.

2. To develop a relaxed, dropped jaw so as to allow plenty of room for the tone to come forward, supporting column of air by the diaphragm.

3. To develop the ability to focus tones that project themselves in the room with a carrying quality.

4. To focus tone and breath on the roof of the mouth directly behind the front teeth, and forward tones to permit good diction.

Tone is dependent upon our physical makeup.

Breathing

The Teaching objectives are:

1. To find what happens or occurs in natural breathing, and how this breath can best be applied to singing.

2. To develop the idea of always having a sufficient amount reserved so that one is never entirely out of breath.

3. To learn to breathe deeply and control the rate of speed at which one uses his breath.

4. To develop a coordination of definite control of the diaphragm with a sense of the power and flexibility of breath support.

Voice Testing

Before we can begin to train our singers, we must first test and place our voices; therefore the writer shall

give a picture of procedures on voice testing as given by Gehrkens¹⁰, and thereby set the stage for action and results, that are to follow.

Announcements should be made that a try-out for choir members is set for a certain time, at a certain place.

With assistance of another teacher or advanced student, keep things moving fast; call candidates by number, (with record slip near by). The student should stand with side to teacher, who sits at piano. Then the teacher can see action of jaw and throat from side view, also students muscles are less likely to tighten if he can't see keys to get an idea how high or low his singing is, for he may have pre-conceived ideas about his range. The teacher proceeds with her testing of try-outs.

Each person's try-out record should be registered. The teacher will keep all registered forms for future reference. This method of try-out acquaints the teacher with the potentialities of the group she has to deal with.

The following is a suggested (sample) form. It can be added to fit the need of the teacher, her students and her situation.

¹⁰ Karl Gehrkens, High School Music, New York:, Silver Burdett and Company, 1941, p.88.

(Sample) Choir Try-out Form

GRADEDATE

Name _____ Number _____

Matching Tones:

(Check) Fair _____ Poor _____ Good _____

Quality:

Light _____, Thin _____, Forced _____, Lyric _____

Range:

Soprano _____, Alto _____, Tenor _____, Bass _____

Sample Daily Chorus Rehearsal Plan

_____ Month
_____ Week _____ Day of Week _____ Date

Program for Blackboard

- 1.
- 2.
- 3.
- 4.
- 5.

Teachers' Notes

Procedure for Day

Vocalization:

1. Review of Community Songs.
 2. Special concentration for today.
 3. Review or Introduction (Sight Singing Lesson)
-

The conductor of any musical organization, must have a well defined set of objectives towards which he is directing his group. Successful performances are the result of intelligent, long range planning rather than a matter of chance.

Wilson¹¹ suggests the following fundamental principles to be mastered:

1. The ability to read music.
2. Command of vocal technique (which includes breathing, development of a flowing tone, quality and pitch of the tone) good diction, and a correct interpretation.

Diction

Diction is important in the process of interpretation because the interpretation of any composition will suffer with everything else perfected, if the diction is poor. Good tone is hardly possible with poor vowel formations, which is the core of good diction. The chief difference between singing and speaking is the prolonged vowel in the former.

¹¹ Harry Wilson, The School Music Conductor, Chicago: Hall & McCreary Company, 1942, p. 67.

Seating the Choir

Seating the choir depends upon size of choir, number of voices on each part, and according to design of platform. Raised seats are better, with each row a little higher than the one in front of it.

"The conductor should experiment with various plans until he finds the one which best suits the group. It is well to divide the mixed chorus, regardless of size, into eight parts immediately, for then the chorus is arranged to sing six or eight-part music and parts which occasionally divide"¹².

Selecting Music

The State Department of Education recommends specific choruses for school use, in order that all schools function according to educational standards set up, reducing the possibility of substandard or cheap music in connection with music departments. The writer suggests the State's list as a guide with substitutions when selections are found beyond ability or capability of groups concerned.

Wilson states: "I believe that the greatest success is had with the high school a cappella chorus when music appealing to the adolescent mind is used"¹³.

¹² Ibid., p.60.

¹³ Ibid., p.58.

BAND INSTRUCTION

Bands have, for many years, found a place in our educational institutions as a very colorful attraction. Football classics are not complete without a marching performance by the school band. The writer begins her suggested program of instruction by introducing the five preliminary steps of band instruction for football season.

Preliminary Steps for Football Season

1. Required marches should be worked up in the spring.
2. Music for the fall should be checked out by students in the summer.
3. Order music in advance to be placed in a folder for next year.
4. Uniforms should be stored and cleaned.
5. Junior band members should put in much practice the last week of school.

First Rehearsal

1. Rehearse without instruments.
2. Band should form in a hollow square with director and drum major in center for instructions.
3. Practice commands of attention and give strict attention to posture.
4. Practice at ease, and band attention.

5. The military stride should be practiced for boys.
6. Raise knee stride practiced for girls and boys.
7. Stride is best taught marching time, without drums.
8. Practice right and left face, forward and halt signals, and about face.

The second rehearsal should include a mimeographed copy of the band lineup with name and number of each member. The band at this time takes up intervals and distances, countermarch and dressing. From this point on, the rehearsal will be set up to accomplish general and specific objectives of the conductor.

Elements of Strides

1. Good posture
2. Swing of hands from elbows.
3. Left arm forward with right foot.
4. Completely relaxed.

Band Formation

Factors for placing groups of instruments are based on sound reasons. Trombones usually go in the front row so that there will be no interference with their slides. Drums are usually placed in the center of the formation to enable players to hear them better and consequently to maintain a uniform tempo. Other instruments are placed according to:

1. Resonance of tone quality.
2. Degree of sharpness and attack.

3. Ease with which instrument is played.
4. The type of part played.

Selecting Music

1. The range and figurations are important.
2. The street march should be one or two grades lower than concert march.
3. The parts should be memorized easily or nearly so.
4. The director should have an accurate knowledge of section ability of players.
5. All parts lie in easy register of instrument.
6. Avoid high parts for clarinets.
7. Inner parts must or should have second and third parts of sustaining nature.
8. Avoid marches with weak trombone parts.
9. Select marches which are pleasant to players and listeners.

The success or failure of a music program depends largely upon the materials that are available. The teacher must be a genius to interest students in dull material. He must not underestimate the value of this phase of his study and he should continually be on the search for new material which will fit his needs.¹⁴

Rules for Band Shows

1. Admit as a premise that your show band is a competent part of the athletic set-up.
2. Cooperative spirit maintained between coach and director is very important.
3. Keep instruments predominantly brass for field.
4. Recognize the fact that your band is to put on a show.
5. Be sure your efforts can be seen and appreciated.
6. Use a fast tempo on the field.
7. Use flashy uniforms.
8. Develop confidence but not over-confidence.
9. When parading, spread out.
10. Work out all formations carefully in advance and observe it from all angles.
11. Spot your instrumentals, bass drum should center in all formations and trombones should have room to play freely.
12. Build your program to a good climax.
13. Keep moving from one formation to the other.
14. Students should be alert at all times.
15. Spend all available time for this in fall.
16. Play music in scope of ability of students.
17. Memorize all field music.
18. Director should keep off field while performance is going on.

19. Start and stop together.

20. Do not indian file into your letters.

21. Make all movements on the field square.

22. Space evenly and always march forward.

23. Keep the left foot on the beat.

24. Believe in your students.

25. Develop uniform knee bend and read all you can about marching.

The band show should consist of three parts. They are:

1. ENTRY (Impressive, thrill to spectators) A good fanfare played well.

2. SONGS AND FORMATIONS FOR VISITING SCHOOL.

3. THE PAGEANT (or show) The central theme or idea.

The songs should emphasize the idea used.

TRANSPOSITION

Non-transposing instruments' tones played sound as they are written. Transposing instruments' tones played do not sound as written. The following rules are for transposing. They are:

1. To play Eb music with Bb instrument, add one flat or subtract one sharp and raise each note a perfect fourth.

2. To play Bb music with Eb instrument, add one sharp or subtract one flat, lower each note a fourth or raise each note a fifth.

3. To play music in A with a Bb instrument, add five sharps or subtract five flats, lower each note a half step.

Drum Major Qualifications

1. Should be a leader.
2. Should be a respected student by the students.
3. Should possess willingness to cooperate with the director.
4. Should have poise and confidence.
5. Should rank high scholastically.
6. Should be tall with graceful carriage.
7. Should be musically inclined with excellent sense of rhythm.

Duties of Drum Major

1. Officer on field.
2. Assist with drill squad and squad leaders.
3. Inspects the band.
4. A good disciplinarian.
5. General helper of director.

Director's Qualifications

1. A good musician.
2. Posses ability and training.
3. Know a variety of instruments.
4. Good organizer and administrator.

5. Good disciplinarian.
6. Should have a clean sense of humor.

Director's Duties

1. Chief officer of the band(Exercises authority properly).
2. Able to choose music wisely for own organization.
3. Must meet local needs.
4. Instruct band officers and drum major.
5. Chief drill master
6. Work out formations.
7. Public relations agent in school.

CHAPTER VI

CONCLUSION

It is the sincere belief of the writer that a more successful program of music is accomplished through well-planned and practical approaches that meet the needs of the students in their particular situations, considering their previous training.

As music teachers, we have got to see to our instruction and training of music following a definite pattern of growth.

The writer wishes to suggest the following working rules for Junior High School Music Teachers.

They are:

1. Make your students like you.
2. Be sure your students trust you and your method.
3. Acknowledge that your students may grow beyond you someday, give leeway; keep an open mind.
4. Put all the pleasure and inspiration you get out of your singing and playing into your teaching.
5. Do not promise miracles in a short time.
You and your students are not infallible and it is best to make haste slowly.
6. Encourage helpful mental and physical habits in your students, (accuracy, initiative, and ambition.)

7. Be vitally interested in your students work,
and they will be vitally interested in your
instruction.

8. Give them the best you have.

The writer feels that the music program should be functional so that all musical experiences take course, and music activities should follow a sequence guided by established standards(National and State)modified by the childrens' interests, abilities, and experiences and needs, without sacrificing quality of music fundamentals.

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APPENDIX A

MUSIC QUESTIONNAIRE

1. Grade in School _____
2. Do you take music at the present time? _____
Yes No
3. Can you read musical notes ? _____
Yes No
4. Can you count the beats in music? _____
Yes No
5. Would you like to take music if given an opportunity?

Yes No
6. Can you play a piano? _____
Yes No
7. Do you have a private teacher? _____
Yes No
8. Did you study music in elementary school? _____
9. In what grades did you study music? _____
10. Do you play in the Dunbar Junior-Senior High School
Band? _____
Yes NO
11. Do you sing in the Dunbar Junior-Senior High School
Choir? _____
12. Are you a member of a church choir? _____
13. What type of music do you like? Classical ? _____,
Religious? _____, Popular? _____, Blues? _____
Others _____.
14. Have you had music before? _____.
15. Have you ever written any lines you would like to
set to music? _____
Yes No